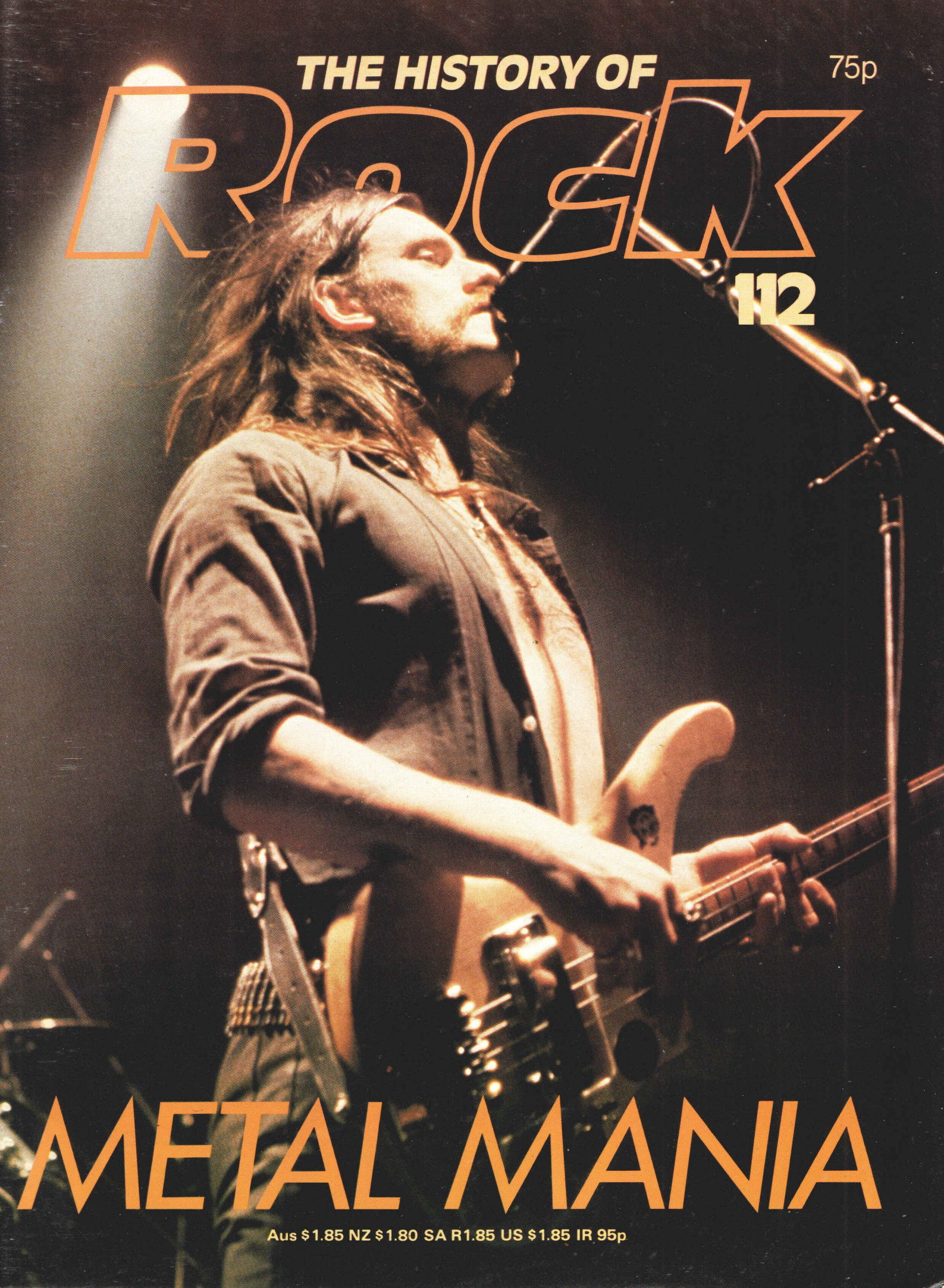
THE HISTORY OF

ROCK

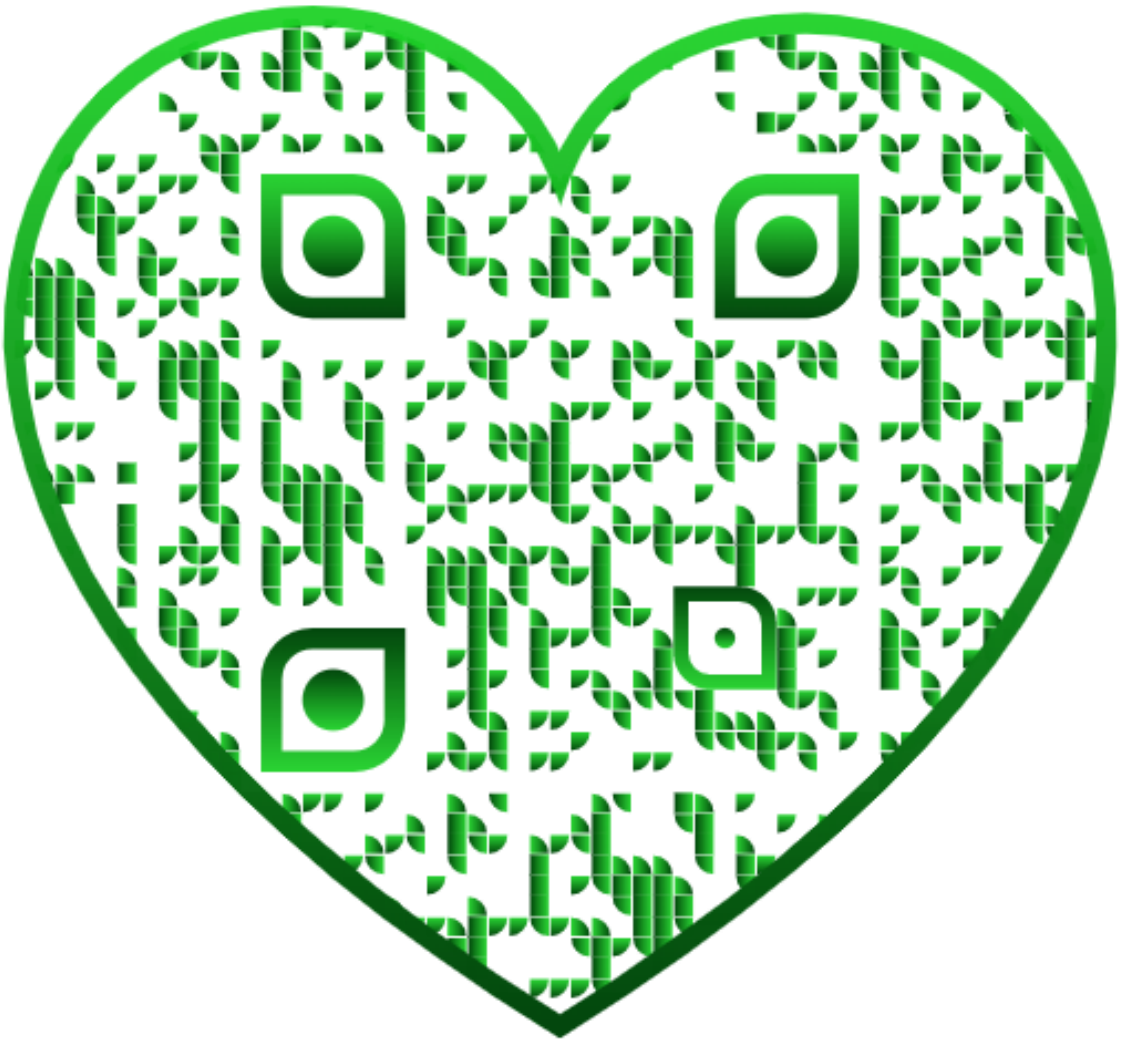
112

75p



METAL MANIA

Aus $1.85 NZ $1.80 SA R1.85 US $1.85 IR 95p



THE HISTORY OF ROCK

Published weekly by Orbis Publishing Limited
Orbis House, 20/22 Bedfordbury, London WC2N 4BT

Volume 10 Issue 112

Editor
Michael Heatley

Production Editor
Annette Kennerley

Chief Sub-Editor
Tom Hibbert

Sub-Editors
Chris Schüler
Alastair Dougall

Picture Editors
Sarah Smith
Dave Kent

Editorial Secretary
Clare Witherden

Departmental Assistant
Darren Crook

Editorial Director
Brian Innes

Production Co-ordinator
Peter Taylor-Medhurst

Art Editor
John Heritage

Designer
Wayne Léal

Circulation Director
David Breed

Marketing Director
Michael Joyce

Consultant Editors
Ashley Brown
Charlie Gillett
Phil Hardy
Bill Millar
Peter Brookesmith

Contents

Men of Metal 2221
How the new wave of HM filled the power vacuum in Eighties rock
David Sinclair

Rock '79 2224
Diary of the year
Annette Kennerley, Jenny Dawson

High Voltage 2226
The positive charge of AC/DC
Glenn A. Baker

The Iron Age 2230
Hammerblows from Iron Maiden's forge
Chris Collingwood

Rush 2234
Master plans for tomorrow's world
Brian Harrigan

Pyromania 2236
Burning down the house with Def Leppard
Geoff Banks

White Line Fever 2238
Life in the fast lane with Motorhead
Luther Paisley

CONTRIBUTORS

David Sinclair: An accomplished drummer, he has contributed in a journalistic vein to *Sound International, Musicians Only* and *Record Mirror*.
Glenn A. Baker: Australian editor of *Billboard*, he is one of Australia's most respected music historians and writers. He is the author of five books – *The New Music, Rocklens, The Beatles Down Under, The New Rock & Roll*, and *Monkeemania – The True Story Of The Monkees*.
Chris Collingwood: A freelance journalist who contributes to *Music* (formerly *Music World*).
Brian Harrigan: Co-author of *Encyclopedia Metallica*, and other heavy-metal oriented books, he is the deputy editor of *Video Business*.
Geoff Banks: Has written for *Kerrang, Record Mirror, NME, Soundmaker* and heavy-metal fanzine *Teenage Depression*.
Luther Paisley: An accomplished woodwind player, he has made a study of medieval instruments and contributes articles on ornithology and oceanography to the national press.

Acknowledgements

Atlantic Records 2228; **Andre Csillag** 2232(T), 2235; **J. P. Leloir** 2228/2229; **London Features International** 2221, 2224(L), 2225, 2226, 2233, 2234, 2236/2237, 2238, 2239, 2240(Inset T); **Observer Magazine** 2223; **Pictorial Press** 2224(R), 2227, 2230, 2232(B); **Rex Features** Cover, 2226(Inset), 2230/2231, 2240(Main picture, inset bottom); **Paul Slattery** 2223; **Star File/Steve Joester** 2222, **Star File/Kaplan** 2228(Inset), **Star File/Bob Leafe** 2231. Photo retouching by **Roy Flooks.** Discographies compiled by **Darren Crook.**

Although every effort has been made to trace present copyright holders, we apologise in advance for any unintentional omission or neglect and will be pleased to insert the appropriate acknowledgement to companies or individuals in any subsequent edition of this publication.

© 1984 Orbis Publishing Ltd. Printed in Great Britain

23284

Despite punk's contempt for earlier pop, there was an undercurrent of respect for the bands and traditions of the Sixties that was to surface later. Both the Jam and the Pretenders covered Kinks songs; Glen Matlock, fired from the Sex Pistols because he liked the Beatles, formed the Rich Kids; while Squeeze and Joe Jackson revived the songwriter's art. And, in the brief power pop craze of 1978, bands like Tonight and the Pleasers donned Beatle suits in an attempt to relive the Sixties.

The History of Rock Price U.K. 75p I.R. 95p Aus. & N.Z. $1.85 S.A. R1.85 U.S.A. $1.85.

How to obtain copies of The History of Rock Copies are obtainable by placing a regular order at your newsagent or by taking out a subscription. **Subscription rates:** For six months (26 issues) £23.00; for one year (52 issues) £46.00. Send your order and remittance to Rock Subscriptions, Punch Subscriptions Services, Watling Street, Bletchley, Milton Keynes, Bucks MK2 2BW., being sure to state the number of the first issue required.

Back numbers **U.K. & Eire:** Back Nos. are obtainable from your newsagent or from **History of Rock** Back Nos. Orbis Publishing Ltd., 20/22 Bedfordbury, London WC2N 4BT at cover price. **Australia:** Back Nos. are obtainable from **The History of Rock** Back Nos., Gordon and Gotch (Aus) Ltd, 114 William Street, PO Box 767G, Melbourne, Vic 3001. **New Zealand, South Africa, Europe & Malta:** Back Nos. are available at cover price from your newsagent. In case of difficulty write to the address in your country given for binders. South African readers should add sales tax.

How to obtain binders for The History of Rock **U.K. and Eire:** Send a cheque/postal order for £3.70 per binder (incl. p. & p.), payable to Orbis Publishing Ltd, to: **The History of Rock** Binders, Orbis House, 20/22 Bedfordbury, London WC2N 4BT. Please state the volume number(s) required. **Europe:** Write with remittance of £4.50 per binder (incl. p. & p.) to Orbis Publishing Ltd., England, address as above. **Australia:** For details of how to obtain your binders see inserts in early issues or write to **The History of Rock** Binders, First Post Pty Ltd, 23 Chandos Street, St Leonards, NSW 2065. The binders supplied are those illustrated in the magazine. **New Zealand:** Binders are available through your local newsagent or from **The History of Rock** Binders, Gordon and Gotch (NZ) Ltd, PO Box 1595, Wellington. **South Africa:** Binders are available through your local newsagent or through any branch of Central News Agency. In case of difficulty write to **The History of Rock** Binders, Intermag. PO Box 57394, Springfield 2137. **Malta:** Binders are obtainable by ordering from your local newsagent price £3.70. In case of difficulty write to **The History of Rock** Binders, Miller (Malta) Ltd, PO Box 272, 18a Scots Street, Valletta.

Note: Binders and Back numbers are obtainable subject to availability of stocks. Whilst every attempt is made to keep the price of issues and binders constant the publishers reserve the right to increase the stated prices at any time when circumstances dictate. Binders depicted in this publication are those produced for the **U.K. market only** and may not necessarily be identical to binders produced for sale outside the U.K. Binders and issues may be subject to import duty and/or local taxes which are not included in the above prices unless stated.

Men of Metal

How the new wave of HM filled the power vacuum in Eighties rock

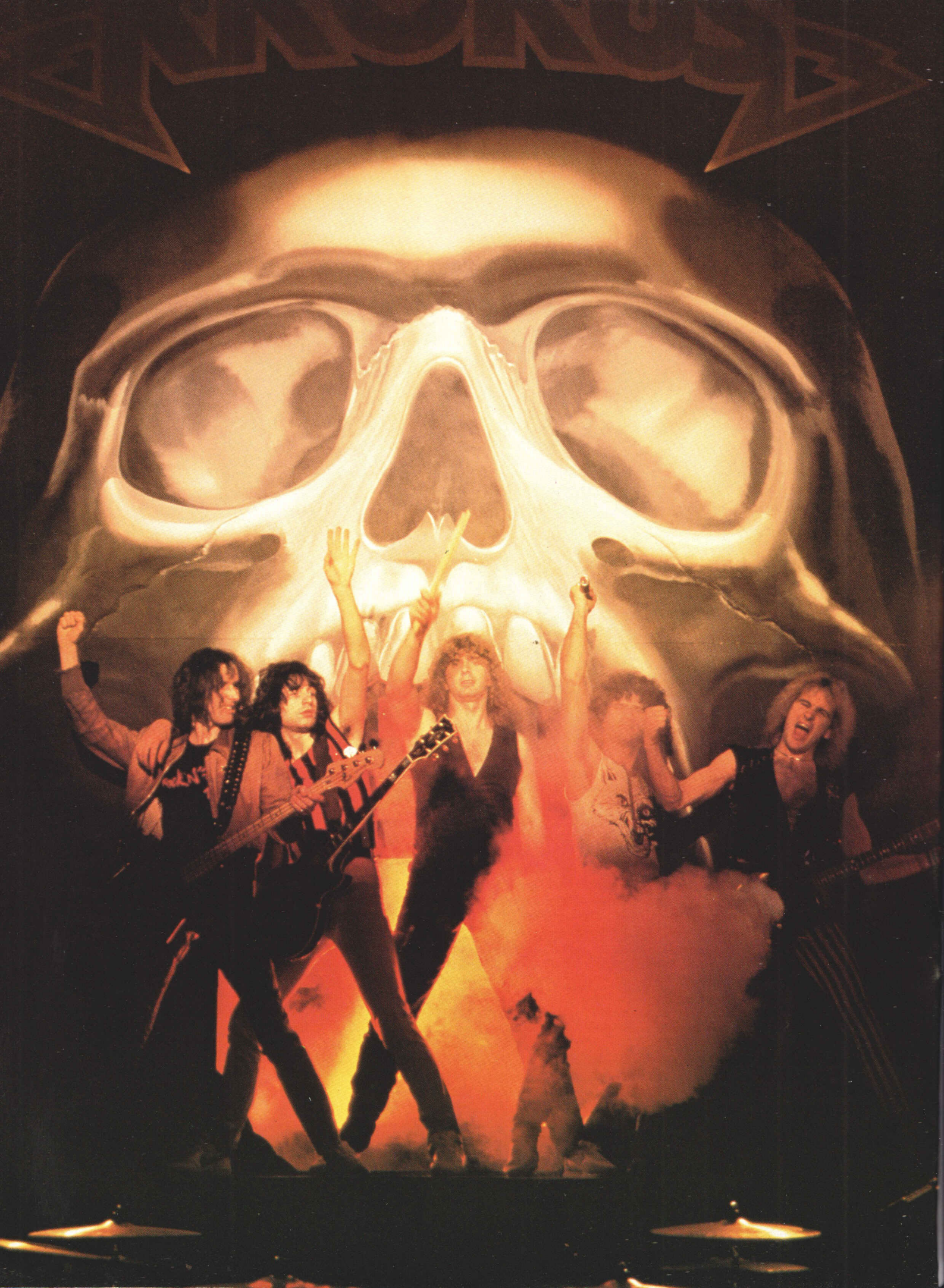
Motorhead and Twisted Sister indulge in a bludgeoning axe jam. The strutting, posturing guitar hero remained at the centre of heavy metal into the Eighties.

If, as Muddy Waters' song title put it, 'The blues had a baby and they named it rock'n'roll', then it should be pointed out that rock'n'roll was not slow in sowing a few wild oats of its own. Somewhere along the line it produced a hulking, bawling brat called heavy metal, which it left, dumped and disowned, on the doorstep of the Eighties.

The roots of heavy metal go all the way back to the Sixties, although its exact beginnings are shrouded in the mists of many a dry ice machine. It could be argued that the 1969 Woodstock Festival, featuring such acts as Janis Joplin, Ten Years After, Mountain, the Who and Johnny Winter, marked the beginning of a new era of ever-bigger bands playing to ever-larger audiences at ever-louder volumes. An earlier landmark was Led Zeppelin's first album, released in 1968, but most commentators refer back even further to the dawn of the heavy electric guitar bands at the end of 1966, when Cream released their debut album *Fresh Cream* and the Jimi Hendrix Experience's first single, 'Hey Joe', was in the shops just too late for Christmas. Perhaps it all started as early as 1964 when the Kinks discovered the first *bona fide* power-chord riff on 'You Really Got Me', added a raucous vocal and freak-out guitar solo and steered the record to the Number 1 position in the UK charts.

Whatever the precise starting point, heavy metal has endured almost as long as rock itself. although it has not always answered to its present name. But whereas rock, and modern popular music generally, expanded and developed to take on board a huge variety of new influences, plundering many different ethnic and technological sources in its restless search for inspiration, heavy metal sustained itself in a state of almost totally arrested development. Admittedly, the standard of playing improved over the years, while the amount of equipment increased dramatically as volume escalated; some heavy-metal bands even introduced keyboards, although the keyboard player was obliged, when required, to produce a sound resembling a small atom bomb exploding on the auditorium roof.

Heavy metal is escapism pure and simple, and this may explain why it is so beloved of its fans and universally condemned by the critical élite. The frequently violent imagery, such as that portrayed by Iron Maiden's album-cover



and promotional graphics, has provided persuasive ammunition for the music's detractors; but the violence has largely been confined to the images, and paradoxically heavy-metal audiences have boasted an enviable reputation for good behaviour. Sexist lyrics, abundantly and crassly exemplified by David Coverdale's Whitesnake, are another cross that the genre has had to bear, although the threat has again proved worse than the reality; this was primarily the stuff of adolescent fantasy – for boys who, in the main, are polite to their mums.

Heavy metal suffered something of a lean period in the mid-Seventies. Led Zeppelin, Deep Purple and Black Sabbath had become international superstars beyond approach, leaving a distinct gap in the market for bands willing to play at grass-roots venues. The press, by and large, ignored or scorned the groups that were around. One notable exception was *Sounds*, who continued their favourable coverage and whose editor Geoff Barton, along with DJ Tommy Vance, became a media champion of the cause.

Onslaught of the axemen

The turn of the Eighties, however, saw a renewed upsurge of groups who were dubbed the 'new wave' of British heavy metal by *Sounds*. It heralded a worldwide renaissance of the genre: AC/DC from Australia, Rush from Canada and Van Halen in America joined such new British groups as Iron Maiden, Def Leppard, Saxon, and Motorhead in the charts. In the UK, *Sounds*' publishers Spotlight capitalised on the staff's enthusiasm and expertise by launching the fanzine-style *Guitar Heroes* ('snaps of long-haired chaps leaning over backwards in colour', commented the *Rock Yearbook IV*) and the successful *Kerrang!*.

Although heavy metal had a massive and loyal army of fans that allowed it to thrive when most of the music industry was in a recession, it remained a closed world within the larger music scene. Although its sound and values stemmed from the most basic rock'n'roll traditions, the whole bludgeoning, overblown heavy-metal circus alienated all but the most committed of fans.

Heavy metal has never been afraid to build on its past. New young fans still delve reverently into their older brothers' Hendrix collections, and new players pay heed to the techniques and skills of their forebears. This infusion of new blood and fresh enthusiasm has secured heavy metal's niche in the popular music scene of the Eighties. DAVID SINCLAIR

Opposite: Swiss band Krokus pose before a typical HM-style backdrop. Above: An invisible guitar player duels with the real thing. Below: Saxon uphold another enduring HM image as leather-clad bikers.

ROCK '79

1979 saw Mods back on the streets of Britain with their parkas and scooters, allowing such bands as the Merton Parkas and Secret Affair a few brief months of glory. The Who, survivors of the original Mod era, played their first gig since drummer Keith Moon's death and *Quadrophenia*, the film which captured those days, was released.

Multi-racial Coventry band the Specials set up their own 2-Tone label whose artists included Madness, Selecter and the Beat. The 2-Tone gigs and tours, however, were frequently marred by what was thought to be political aggression, involving the National Front and the British Movement. Still plagued by violence at their gigs, Sham 69 finally split up, as did many of the first-generation punk bands, while the death of Sex Pistol Sid Vicious gave punk its only candidate for martyrdom.

The UK continued to produce some exciting new-wave acts, among which were the Skids, the Members, the Ruts, the Undertones and XTC. 1979 also saw two blonde bombshells attain superstar status in Debbie Harry of Blondie and Sting of the Police, while Bowie imitator Gary Numan emerged as the nation's brightest hope.

In the US, adult-oriented rock continued to rule the airwaves in the shape of bands such as Journey, Toto and the Pointer Sisters, while the disco beat surged on with the music of Amii Stewart, Anita Ward, Sister Sledge and Chic. Despite the competition, rock veterans like the Eagles, James Taylor, Neil Young and Eric Clapton still made assaults on the charts.

January

1 The Grateful Dead top the bill on the closing night of San Francisco's Winterland.

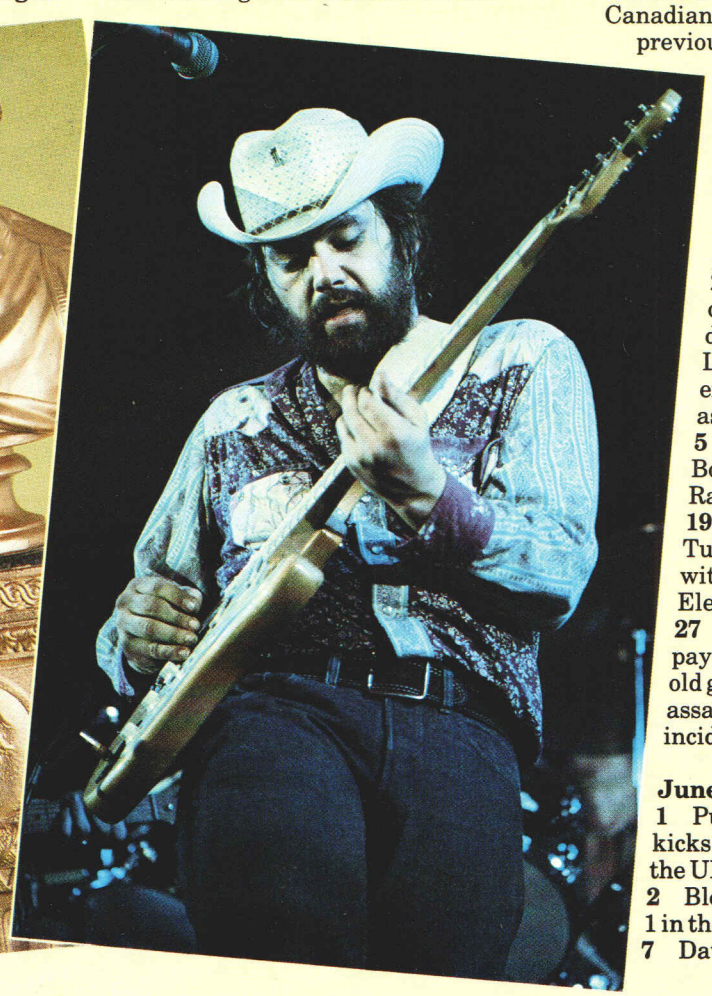
5 Jazz bass-player Charles Mingus dies of a heart attack in Mexico.

6 The YMCA says it is considering legal action against the Village People because the organisation is upset by the 'homosexual overtures' (sic) of the group's chart-topping single 'YMCA'.

February

2 Sid Vicious dies of a heroin overdose in New York.

Below left: Punk poet John Cooper Clarke toured the UK in June. Below: Little Feat's Lowell George died the same month.



3 The Members make the UK Top Twenty with 'The Sound Of The Suburbs'.

16 Elvis Costello and the Attractions play the Palomino Club in Los Angeles. His set includes three numbers by country star Jim Reeves.

17 'Lucky Number' gives Stiff Records' Lene Lovich a Number 3 hit in the UK.

24 Punk group Generation X are forced off stage at Barbarella's in Birmingham, after only 20 minutes as they are pelted with cans and glasses.

March

8 Johnny Rotten walks out of the film preview of *The Great Rock'n'Roll Swindle* in London's Wardour Street after members of his current group Public Image Ltd are turned away at the door.

16 Elvis Costello is involved in a brawl in the Holiday Inn in Columbus, Ohio. While drinking in the bar with Bonnie Bramlett and Stephen Stills, Costello reportedly made racist remarks about Ray Charles and James Brown, and Bramlett hit him.

April

14 Bob Dylan chooses Dire Straits' Mark Knofler and Pick Withers to back him on his new album.

17 Wayne County releases his album *Things Your Mother Never Told You*, supposedly packaged in the first ever washable LP sleeve.

22 Keith Richard plays two charity concerts for the blind which he had been ordered to do by a Toronto judge after a Canadian heroin conviction in the previous year.

Irish band The Undertones have a UK Top Twenty hit with 'Jimmy Jimmy'.

May

1 Sales of the Bee Gees' *Saturday Night Fever* double album reach 25 million.

2 The Who play their first concert since the death of drummer Keith Moon at London's Rainbow Theatre with ex-Faces member Kenney Jones as Moon's replacement.

5 Ex-Marbles singer Graham Bonnett joins heavy-metal band Rainbow.

19 Gary Numan's group Tubeway Army top the UK charts with the electronic 'Are "Friends" Electric'.

27 Wayne County is ordered to pay £50 compensation to a 15-year-old girl fan he pleaded guilty to assaulting after a can-throwing incident at London's Lyceum.

June

1 Punk poet John Cooper Clarke kicks off his first headlining tour of the UK at Sussex University.

2 Blondie's 'Sunday Girl' is Number 1 in the UK.

7 David Bowie and Bette Midler are

seen dining out together at the Cafe Un Deux Trois in New York.
Showaddywaddy become the first Western group to be televised by satellite to Cuba.
16 The Ruts' 'Babylon's Burning' reaches Number 7 in the UK singles charts.
29 Lowell George, founder member of Little Feat, dies of a heart attack after a solo concert in Washington DC.
30 Johnny Rotten and Joan Collins appear on the panel of the revived BBC-TV show 'Juke Box Jury', hosted by Noel Edmunds.

July
1 The Electric Light Orchestra announce their intention to send a hot air balloon around the UK that summer instead of doing a tour.
13 Chuck Berry is jailed for four months by a Los Angeles court for tax evasion, and ordered to do 1000 hours of community service.
21 Thin Lizzy sack guitarist Gary Moore after he fails to appear for two gigs during their US tour. Ex Slik and Rich Kids guitarist Midge Ure flies in as his temporary replacement.
The Tom Robinson Band split up.

August
11 Jimmy Pursey signs a solo recording deal with Polydor Records.
18 Singer/songwriter/producer Nick Lowe marries country singer Carlene Carter in Los Angeles.
25 The Boomtown Rats' single 'I Don't Like Mondays' runs into a legal storm in the US. The lawyer defending Brenda Spencer, whose shooting of schoolmates inspired the song, claims it could prejudice her trial.

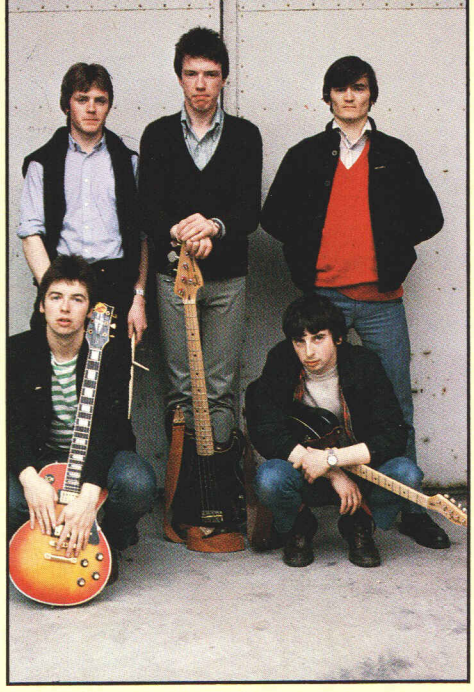
September
1 Cliff Richard has his first Number 1 in the UK for 14 years with the single 'We Don't Talk Anymore'.
7 Siouxsie and the Banshees' tour grinds to a halt when guitarist John McKay and drummer Kenny Morris leave the band after a disagreement.
22 XTC have a UK Top Twenty hit with 'Making Plans For Nigel'.
28 Jimmy McCulloch, former guitarist with Thunderclap Newman, Stone the Crows and Wings, is found dead in his North London flat.

October
6 The Police make Number 1 in the UK charts with 'Message In A Bottle'.
19 The Nashville in London bans skinhead-type bands after violence at an Angelic Upstarts gig.
27 Bands on the 2-Tone tour appeal to troublemakers to stay away from their concerts after violence at their gig at Hatfield Polytechnic, Hertfordshire.

November
18 Bob Dylan gives the first of four benefit concerts at the Santa Monica Civic, Los Angeles. The proceeds go to World Vision, an international Christian relief organisation.
24 The Jam are Number 1 in the UK with 'Eton Rifles', while Styx top the US charts with 'Babe'.

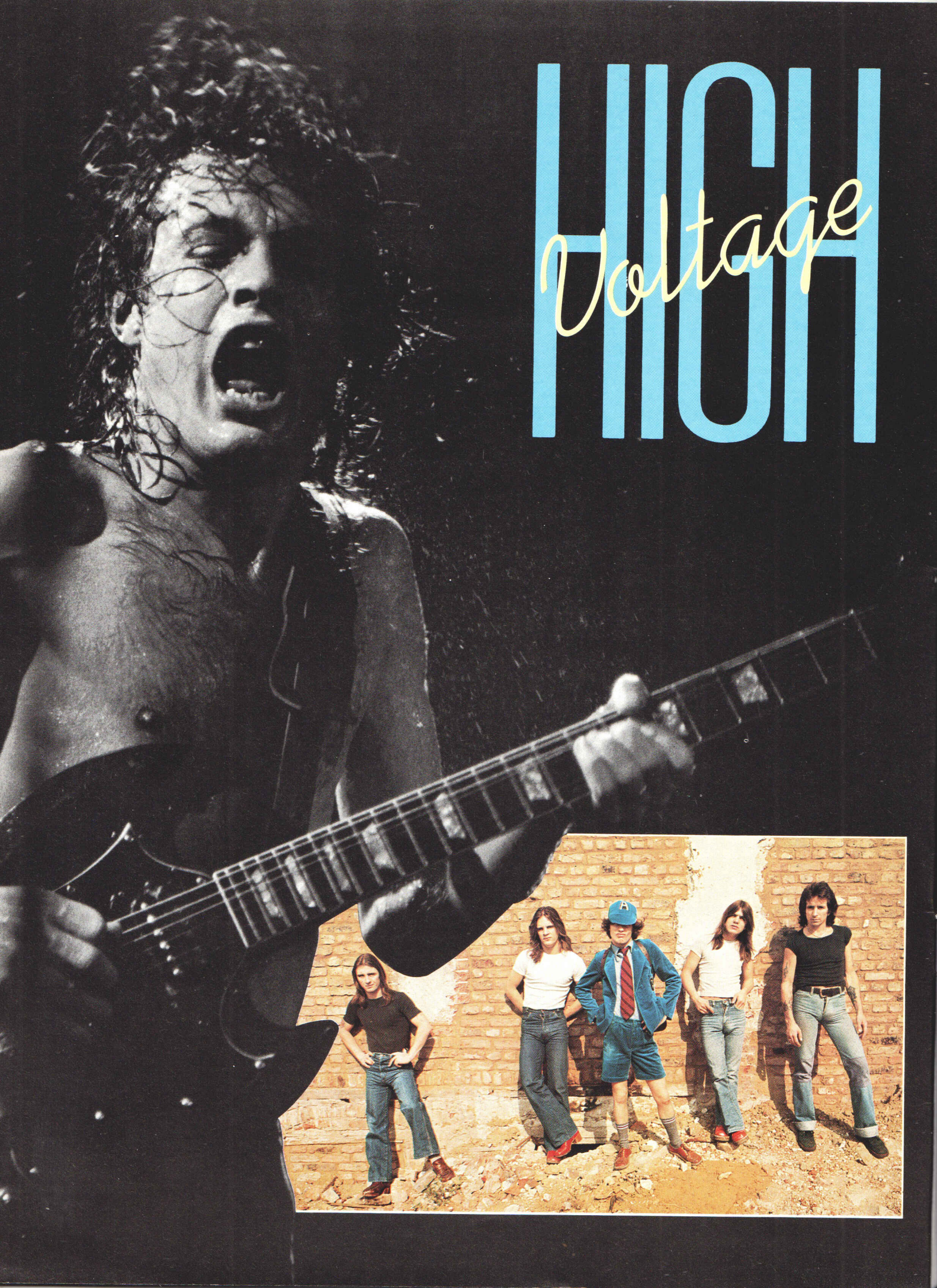
December
1 The Human League are dropped as support on the Talking Heads' UK tour after they announce their intention to play pre-recorded tapes, show slides and watch from the audience.
4 In a rush to get to the best seats, 11 people are trampled to death at a Who concert in Cincinnati, Ohio.
15 Fiddler's Dram, a folk group from Kent, reach Number 3 in the UK charts with their single 'Day to Trip To Bangor'. Pink Floyd have their first ever UK Number 1 single with 'Another Brick In The Wall Part Two'.
26 Four nights of benefit gigs for Kampuchea begins at London's Hammersmith Odeon. Performers include Queen, Ian Dury, the Clash, the Who, the Pretenders, the Specials and Wings.
29 Blondie are confirmed as the best-selling act of the year in the UK with their LP *Parallel Lines*.

ANNETTE KENNERLEY, JENNY DAWSON



Above: Irish combo the Undertones hit the British Top Twenty in April with 'Jimmy Jimmy'. Below: Folk group Fiddlers Dram had a singalong Christmas Top Tenner with 'Day Trip To Bangor (Didn't We Have A Lovely Time)'. The band never appeared in the charts again. Bottom: Mod revivalists Secret Affair.

HIGH *Voltage*



The positive charge of AC/DC

FROM THE OUTSET, AC/DC threatened to turn the rock world upside-down with their rib-crushing, bloodcurdling brand of rock. During the first 10 years of their existence, the group led a renaissance of power rock, inspiring a host of imitators and selling more than 25 million albums in the process. But although AC/DC were the leaders of the mid-Seventies new wave of heavy metal, their hard-rock sound borrowed more from the blues tradition of Chuck Berry and Bo Diddley than it did from Deep Purple or Black Sabbath. The band dealt exclusively in power, but mercifully eschewed the HM cliches of sword-and-sorcery and exaggerated stage poses. A sense of humour, so lacking in other HM outfits, was the very essence of AC/DC's motivation and *modus operandi*.

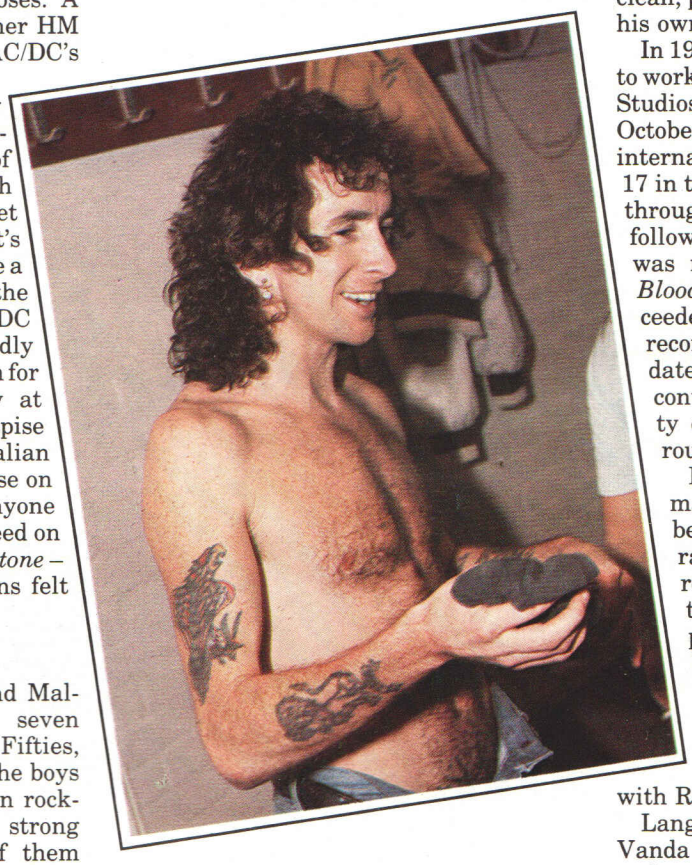
AC/DC aimed their music below the navel and above the knees, cataloguing the concerns and interests of their vast audience through such vulgar anthems as 'Big Balls', 'Let Me Put My Love Into You' and 'Let's Get It Up'. But lyrics and titles were a mere obligation, an adjunct to the primary business at hand: AC/DC were a classic guitar band, who rapidly mastered a style that left little room for subtlety. And although, initially at least, the rock press seemed to despise the band – 'AC/DC is an Australian hard-rock band whose main purpose on earth apparently is to offend anyone within sight or earshot. They succeed on both counts', commented *Rolling Stone* – an ever-growing army of loyal fans felt very differently.

Dirty deeds

AC/DC were formed by Angus and Malcolm Young, the youngest of seven brothers born in Glasgow. In the Fifties, older sister Margaret introduced the boys to the harsher strains of American rock-'n'roll; the brothers all developed strong musical inclinations and four of them would take up music professionally. The first was Alex, who left home in the early Sixties to play bass with Tony Sheridan's Big Six and, later, Emile Ford's Checkmates; he subsequently changed his name to George Alexander, joined Grapefruit (who had a UK Number 21 hit in 1968 with 'Dear Delilah') and signed to Apple Publishing as a songwriter.

The next brother to enter the pop world was George, who formed the Easybeats in Australia in 1963, after the Young family had emigrated. The group notched up eight consecutive Top Ten hits down under before venturing to London where George and partner Harry Vanda wrote the power-pop classic 'Friday On My Mind', an international hit in 1966.

With their two older brothers finding success as rock musicians, Angus and Malcolm never considered any other careers for a moment. After serving time with a number of unrecorded outfits around Sydney, the two guitar-playing brothers formed AC/DC in 1973. After a number of line-up changes that year, they finally settled on drummer Phil Rudd, bassist Mark Evans and singer Bon Scott, the latter formerly of Australian pop acts the Valentines and Fraternity. Responsibility for AC/DC's production and career guidance was handed to Harry Vanda and George Young.



Opposite: A sweat-drenched Angus Young bares his chest and boogies. Inset left: AC/DC up against the wall in 1976, from left Phil Rudd, Mark Evans, Angus Young, Malcolm Young and Bon Scott. Above right: Scott smiles in the locker room.

The band's first album, *High Voltage*, emerged in 1975 and was an immediate success in Australia, a country with a proud tradition of ballsy boogie bands. The LP stayed on the Australian charts for six months, selling more than 100,000 copies, and the group proved equally successful with singles, hitting the country's Top Ten with 'It's A Long Way To The Top (If You Wanna Rock'n'Roll)', 'TNT', 'Jailbreak' and 'Baby Please Don't Go' in rapid succession. Following another Australian hit album, *Dirty Deeds Done Dirt Cheap*, the group departed for London in April 1976, determined to break into the international rock market.

Ignored or ridiculed by the rock press at the height of the initial punk boom, AC/DC set about winning a British audience on their own terms – and, within a year of their arrival, they were headlining at the Hammersmith Odeon. Gradually the press changed its tune, swayed by the band's power and lack of pretension and the charisma of the salacious but lovable Bon Scott and the frantically energetic Angus Young. On stage, Angus was very much the focal point, bouncing around manically, dressed in schoolboy's shorts, cap and tie. *Sounds*' Dave Lewis enthused over the guitarist's 'frenzied schoolboy lunacy as he traverses the stage, making Chuck Berry's duck-walk look like a paraplegic's hobble, and oozing sweat, snot and slime like some grotesque human sponge being savagely squeezed by the intensity of his own guitar playing'. In AC/DC's early days, Young had been a brash, exuberant axe-basher, by the end of 1976, he had matured into a clean, precise player with a blues style all his own.

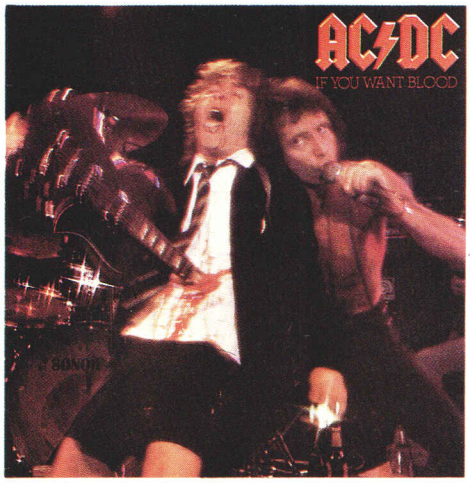
In 1977, the group returned to Australia to work on a new album at Sydney's Albert Studios. *Let There Be Rock*, released in October, provided AC/DC with their first international success, reaching Number 17 in the UK charts and selling healthily throughout Europe. *Powerage*, issued the following May, fared equally well, but it was not until October's *If You Want Blood You've Got It* that the group succeeded in capturing their true power on record for the first time. Recorded live at dates on three continents, the LP finally conveyed a hint of the awesome intensity of the band in their natural surroundings – concert halls.

Despite the strength of the album, it made little impression in the US, being considered too rough and raucous for radio airplay. The band's record company, Atlantic, was keen to break AC/DC in the States and put pressure on the group to drop Vanda and Young as producers. Reluctantly, they agreed and, after abortive sessions with Atlantic staff producer Eddie Kramer, recorded a new album in England with Robert John 'Mutt' Lange.

Lange was by no means the equal of Vanda and Young in terms of tempestuous rock production, but he did have an excellent understanding of the dictates of US radio. Without sacrificing any of the power, he smoothed out AC/DC's rough edges on *Highway To Hell*, and the result was a US hit album. It went on to sell more than three and a half million copies worldwide and established AC/DC as one of the world's most popular hard-rock bands.

On 18 February 1980, tragedy struck when Bon Scott was found dead in a car in London following one of his regular drinking bouts. Despite his rowdy, macho-man image, Scott had been a softly-spoken, genial man and his loss was a bitter blow to the group. AC/DC were determined to carry on, however, and quickly recruited a new vocalist in Brian Johnson, whose former band Geordie had scored a handful of pop hits in the early Seventies.

A new album, *Back In Black*, released in



July, proved to be the band's most fully-realised record thus far. It topped the LP charts in the US, UK and Australia, and by the end of the year had sold over 10 million worldwide. The band had become so popular in the US that a belated issue of *Dirty Deeds Done Dirt Cheap*, recorded five years previously, made Number 1, while 'You Shook Me All Night Long', a single taken from *Back In Black*, made the Top Forty on both sides of the Atlantic.

A hugely successful world tour followed, during which Johnson was introduced to the band's devotees; many found his uncanny similarity to Scott – both vocally and visually – quite chilling. The group's 1981 album, *For Those About To Rock (We Salute You)*, was something of a disappointment, however, sounding weak and hurried, while *Flick Of The Switch* (1983) was also lacking in power.

In 1983, AC/DC lost their last real link with Australia when drummer Phil Rudd departed, to be replaced by young Englishman Simon Wright from the Manchester group Tytan (bassist Mark Evans had been replaced by Cliff Williams, from the English band Home, in 1977). Not that these personnel changes affected the band's sound; AC/DC had always been dominated by Angus Young's fiery guitar and, although their latter albums had been weak, the group remained an awesome force on stage. In essence, their music had not changed, and neither had the relationship with their denim-clad army of fans – AC/DC still took great pains to maintain a very real level of contact with their public. 'The kids are why we're on the road,' explained Malcolm Young in 1980 with total sincerity. 'We only do it for them. We couldn't give a fuck about anybody else.'

GLENN A. BAKER

AC/DC
Recommended Listening

Highway To Hell (Atlantic K50628) (Includes: Highway To Hell, Walk All Over You, Touch Too Much, Beating Around The Bush, If You Want Blood (You've Got It), Shot Down In Flames); *Back In Black* (Atlantic K50735) (Includes: Hell's Bells, Back In Black, Shoot To Thrill, Shake A Leg, Have A Drink On Me, You Shook Me All Night Long).

Far left: Angus Young commits hara-kiri on the cover of If You Want Blood You've Got It *(1978). Left: Vocalist Brian Johnson who replaced Scott. Below: Angus raises his axe to the heavens during a typically demented AC/DC show.*

THE IRON AGE

Hammerblows from Iron Maiden's forge

'THE WAY THAT Iron Maiden is, we are going to be like those bands that can still supply the goods after a long time. We are not the sort of band that is going to be big-headed as we've come from working-class backgrounds and we don't care if we play Madison Square Garden or the Marquee.' Bass-guitarist Steve Harris' 1981 predictions for Iron Maiden, the band he founded in June 1976, emphasised the qualities of determination and loyalty to their fans that helped take the band to the head of the 'new wave' of British heavy metal.

Breaking through

An iron maiden was a medieval instrument of torture, a metal, coffin-like device with strategically placed spikes in its lid, which was then closed on its victim; it was Harris' dream that this band's music should have similarly penetrative properties. However, as the band hustled for pub gigs in East London, Harris (born 12 March 1957 in Leytonstone, London) found it hard to keep a stable line-up for long. His most regular cohort at this time was former Urchin guitarist Dave Murray (born 23 December 1958 in Clapton, London).

During the winter of 1978, Steve and Dave, joined by vocalist Paul Di'anno (born 17 May 1959 in Chingford, Essex) and drummer Doug Sampson, went into Cambridge's Spaceward Studios to

record a four-track demo – 'Iron Maiden', 'Prowler', 'Invasion' and 'Strange World'. They sent a copy to Neal Kay, DJ at the Bandwagon Heavy Metal Soundhouse in Kingsbury, North-west London. Kay was highly impressed with what he heard and invited the band to play at the Soundhouse, where they soon became firm favourites. The tape was subsequently released, minus 'Strange World', as an EP on the independent Rock Hard Records label in the winter of 1979.

With London gigs supporting Motorhead at the Music Machine and a first headlining date at the Marquee on 4 November 1979, Iron Maiden's reputation grew apace. While *Sounds* proudly proclaimed the birth of a 'new wave' of British heavy-metal groups, naming Iron Maiden, Def Leppard and Saxon as its leaders, Iron Maiden were snapped up by EMI and booked into Kingsway Studios to record their debut album.

By this time, Sampson had been forced to leave the group due to health problems. His place was taken by ex-Samson drummer Clive Burr (born 8 March 1957 in East Ham, London), while former Remus Down Boulevard guitarist Dennis Stratton (born 9 November 1954 in Canning Town, London) joined.

Above: Dave Murray (left), Steve Harris (centre) and Adrian Smith hammer out some iron-hard riffs. Far left: Iron Maiden's original vocalist Paul Di'anno in action. Di'anno left the group in mid-1981, and was replaced by former Samson singer Bruce Dickinson (left).

Iron Maiden (1980) was produced by Will Malone and included new versions of 'Prowler' and 'Iron Maiden' as well as 'Strange World'. The production left much to be desired, however, having a very trebly sound, but on the plus side, the LP cover sported the distinctive artwork of Derek Riggs. This was to become an instantly recognisable part of Iron Maiden's image, and featured the band's manic 'mascot', Eddie the Head.

Thank you

A month before the LP's release, the band supported Judas Priest on tour, one of the groups that Harris had idolised in the early Seventies. Iron Maiden's explosive performances helped to win them plenty of friends and ensure healthy sales for their album, which made Number 4 in the UK.

Iron Maiden hardly paused for breath before going back on the road on their Sanctuary Tour, their first as headliners, with Praying Mantis as support. The tour climaxed with a sell-out gig at London's Rainbow Theatre and three dates at the Marquee as a 'thank you' to the fans who had been with them from the beginning. After playing a few further dates in Europe, the band returned to the UK to make a special guest appearance at the Reading Festival.

Running out of steam

With the music world apparently convinced of Iron Maiden's success in their field, Dennis Stratton dramatically tendered his resignation from the band due to 'musical differences'. Although he was speedily replaced by Adrian Smith, one of Dave Murray's former companions in Urchin, Iron Maiden's fortunes went into a decline. Their second LP, *Killers* (1981), entered the charts at Number 10, but gained only mixed reviews. While the production by Martin Birch (whose past credits included Deep Purple and Whitesnake) was superior to that of their debut, the band seemed to be having difficulty writing new songs. All but four of the LP's 10 tracks had been recorded before and the several live cuts lacked the sparkle of Iron Maiden's earlier showings. Di'anno's voice had sounded weak and strained, and it was no surprise to learn, in mid 1981, that he had parted company with the band.

Below: The Piece Of Mind *album added an inflatable brain to the stage set. Bottom: Vocalist Bruce Dickinson is joined on stage by Iron Maiden's grotesque playmate Eddie the Head.*

His replacement was former Samson vocalist Bruce Bruce, who reverted to his real name of Bruce Dickinson when he joined Iron Maiden. A traditional, heavy-metal singer in the style of Robert Plant and Ian Gillan, his approach contrasted markedly with that of Di'anno, whose singing had been punkier. Dickinson made his British debut with the group at a half-empty Rainbow Theatre in London at the end of 1981.

Iron Maiden were to regain their lost popularity, however, following the release of the poppy chant 'Run To The Hills', which made Number 7 in the UK charts. The band's 1982 tour became a sell-out; when they headlined at the Hammersmith Odeon, London, on 20 March, touts were asking upwards of £15 a ticket.

The beginning of April saw the release of their third studio LP *The Number Of The Beast* (1982), produced once more by Martin Birch. A Number 1 hit in the UK charts, the LP showed that the group was still capable of writing fine songs, 'Hallowed Be Thy Name' and '22, Acacia Avenue' being particularly outstanding.

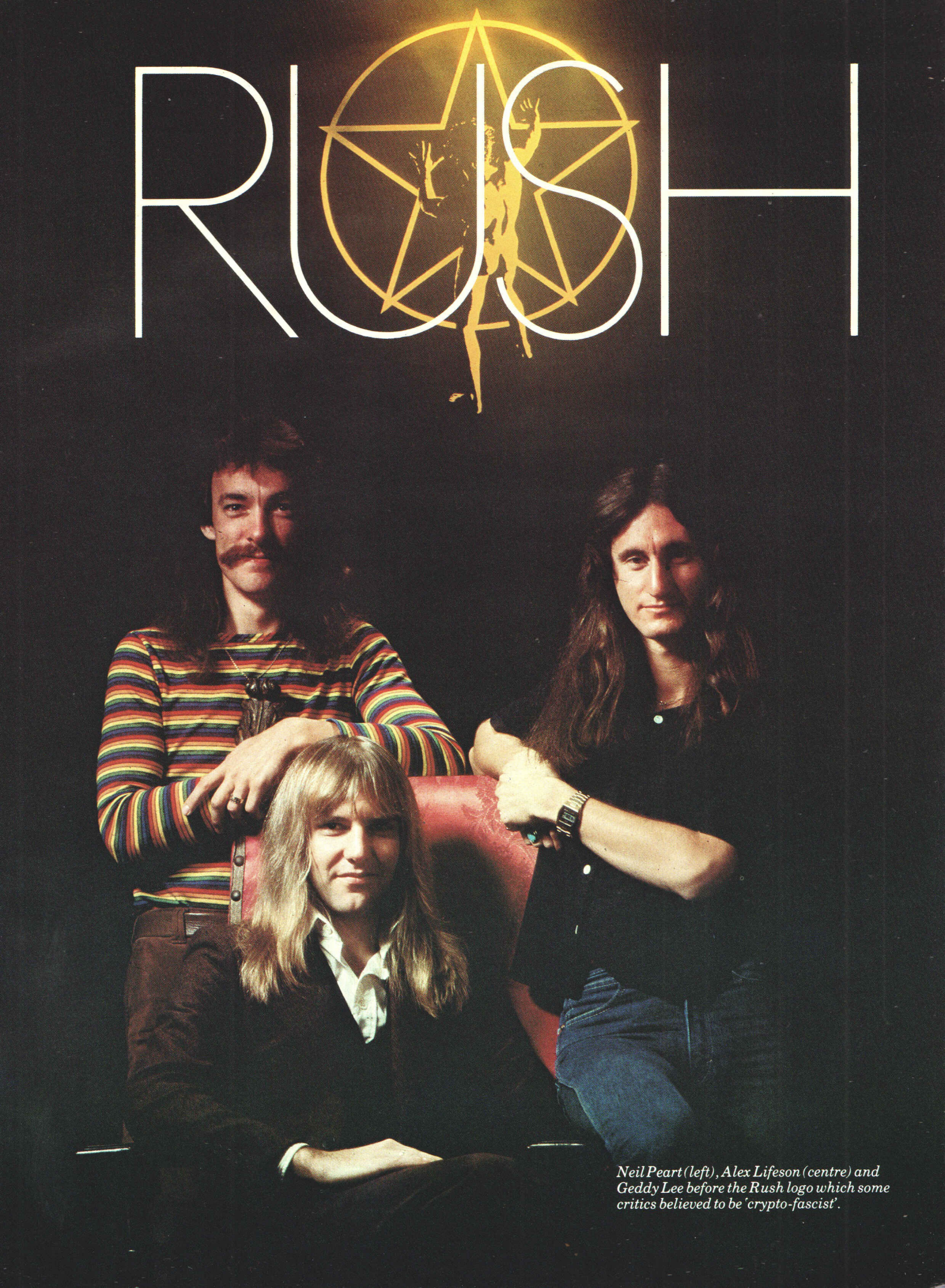
Sweet dreams

The Number Of The Beast was the first LP by the band to make a significant impact on the huge American market, and Iron Maiden spent much of 1982 in the US, returning briefly to England to play the Reading Festival. With a growing State-side following, Iron Maiden were now in the superstar league and seemed in danger of losing contact with their 'working-class' roots. In keeping with their new luxury, tax-exile lifestyle, they chose to record their fourth album, *Piece Of Mind* (1983), in the Bahamas, with Martin Birch again producing. By now, Clive Burr had left the group and been replaced by ex-Pat Travers and Trust drummer Nicko McBrain. The album entered the UK charts at Number 3 while the band toured Britain, and contained two UK Top Twenty singles in 'Flight Of Icarus' and 'The Trooper' as well as 'To Tame A Land', considered by many to be Harris' best song.

With *Piece Of Mind* also entering the US Top Twenty LP charts, all of Steve Harris' dreams of heavy-metal stardom seemed to have come true by 1983. While the band seemed likely to spend less and less time in the UK, their music showed few signs of a plush 'American' sound and reflected Iron Maiden's continuing belief in the power of steamhammer rock. CHRIS COLLINGWOOD

Iron Maiden
Recommended Listening

Number Of The Beast (EMI EMC 3400) (Includes: Invaders, The Number Of The Beast, Hallowed Be They Name, Run To The Hills, The Prisoner, Children Of The Damned); *Piece Of Mind* (EMI EMA 800) (Includes: Die With Your Boots On, The Trooper, Flight Of Icarus, Quest For Fire, Sun And Steel, Revelations).



Neil Peart (left), Alex Lifeson (centre) and Geddy Lee before the Rush logo which some critics believed to be 'crypto-fascist'.

Master plans for tomorrow's world

RUSH HAVE BEEN described as a poor imitation of groups as diverse as Black Sabbath, King Crimson, Grand Funk Railroad and Yes. They have been branded as crypto-fascists and, in one memorable turn of phrase, Paul Du Noyer of *New Musical Express* described their lyrics and philosophy as 'an ill-argued dog's dinner of Plato, Milton Friedman and Patience Strong'. At the same time, Rush have been lauded as 'awe-inspiring', 'the very best in their genre', 'expert, awesome, energetic and aware', 'members of an élite circle at the pinnacle of international rock' and 'one of the foremost musical forces and performing ensembles in the world'.

High-school rock

Founder members Geddy Lee (vocals, bass guitar, keyboards) and Alex Lifeson (lead guitar) met at school in Sarnia, a small township in the Canadian province of Ontario a couple of hundred miles from Toronto. Lee was born in Willowdale in the same province, while Lifeson came from Fernie in British Columbia. Together with drummer John Rutsey they formed a band at high school, singing songs by bands such as Grand Funk Railroad, the Jimi Hendrix Experience, Iron Butterfly and Cream. They played at school dances and private parties, graduating at the start of the Seventies to the bar and club circuit, which had been given a boost by new government legislation that lowered the legal drinking age from 21 to 18.

The band had earlier met up with a young promoter called Ray Danniels who had fixed them up with a gig in an Ontario school. When Danniels and his partner Vic Wilson got the chance to put the New York Dolls on at the Maple Leaf Gardens in Toronto in 1973 they remembered Rush and added them as support act.

Despite being daunted by the large audience, Rush went down well and decided to capitalise on this success by recording an album. Danniels and Wilson raised the money for the studio time and employed a local producer for the sessions, but the results were disastrous and Rush and their managers decided to bring in Terry Brown, who could boast extensive production experience with groups like April Wine, Thundermug and Procol Harum. Brown and Rush went into the Toronto Sound Studios and spent 9000 dollars on studio time, emerging with an infinitely better product.

Despite all their efforts, no record company would sign the group, so Rush and their managers decided to release their LP, *Rush* (1974), on their own label, which they called Moon Records. The album was available only in and around Toronto, but the first pressings sold out quickly due to the band's reputation as a hard-rocking live act.

Then came one of those lucky strokes of fate that most successful bands can boast of in their history. A friend of the group sent a copy of *Rush* to Donna Halper, the musical director of radio station WMMS, Cleveland, Ohio. She was so impressed by both the record and the response from her listeners that she informed both Mercury Records and New York talent agency ATI of Rush's remarkable potential. Both organisations signed Rush up in the summer of 1974 – Mercury, no doubt, heartened by the success of another Canadian band they already had on their roster, Bachman Turner Overdrive. Rush earned a two-album deal from Mercury worth 200,000 dollars. By the end of the year *Rush* had sold 75,000 copies – not a bad achievement for a debut album from a Canadian band.

Return to fantasy

Within a month of the album's release, however, Rush were faced with the urgent problem of finding a replacement for John Rutsey in order to fulfil the dates of an extensive tour of the US arranged by ATI. He had been forced to quit the group because of ill-health brought on by the gruelling touring schedules that Rush had set themselves since turning professional. After auditioning dozens of hopefuls, Lee and Lifeson eventually decided to enlist Neil Peart, whom they remembered from the Toronto club circuit.

Peart was born and raised near Toronto. An extensive reader, he was particularly attracted to fantasy and science fiction, most notably by such authors as C. S. Lewis, J. R. R. Tolkien and the Russian-born, Canadian-naturalised Ayn Rand, who was to prove a prodigious influence on both Peart and Rush.

As a child Peart showed an interest in music, which his parents attempted to satisfy by sending him to piano lessons. Unfortunately the piano was not the instrument he had in mind, so they eventually ended up buying him a drum kit and 18 months' worth of lessons. Having played in high-school and club bands, Peart tried his luck in London, a city he considered as something of a musical home given his interest in drummers like Keith Moon, Carl Palmer, and Bill Bruford. Things did not work out for him there, however, and he was reduced to selling souvenirs on sleazy Carnaby Street. He eventually packed his bags and headed for home, where he finally joined Rush.

Rush's first tour of the US ran from the middle of August to just before December 1974, playing bills headed by such bands as Manfred Mann's Earth Band, Uriah Heep, Rory Gallagher and Blue Cheer. The reviews of Rush's concerts were mixed, but the band were undismayed. Their debut LP had proved to be Mercury's biggest-selling first album by a Canadian group;

this fact encouraged them to return to the studios in January 1975 to work on a follow-up.

At this point Peart revealed that the band had got much more than a talented percussionist when they signed him up. He proved to be a gifted ideas man and a hard-working lyricist. The band's second album, *Fly By Night*, immediately showed Peart's influence, featuring tracks with epic or mythological themes, such as 'By-Tor And The Snow Dog', 'Rivendell' (the name of a village in Tolkien's *Lord Of The Rings*) and the notorious 'Anthem', inspired by Ayn Rand's 1938 novel of the same name.

The last-named song became notorious because Ms Rand was considered by some to be something of a fascist in her views. With its emphasis on free will, personal responsibility and dislike of socialism, 'Anthem' and a number of similar songs were to earn Rush the title of 'crypto-fascists' from some left-wing music critics in the late Seventies. Peart has vehemently and repeatedly denied any such leanings: 'I'm not a fascist or an extremist. I'm a capitalist and I believe in self-reliance – that's all.'

Fly By Night was rapidly completed, being released in February 1975. At the same time, Rush won a Juno Award, Canada's equivalent to the Grammy, for being the country's most promising new group. With the album selling well and the Juno award on their mantelpiece, Rush embarked on their second US tour, supporting Kiss and Aerosmith.

They then went back into the studios in Toronto to work on their third album, *Caress Of Steel* (1975). While the album included a nonsense song called 'I Think I'm Going Bald', a melodic gem entitled 'Lakeside Park', and a further instalment in the legend of By-Tor in 'Necromancer', its most important feature was that the whole of one side was devoted to 'The Fountain Of Lamneth'. This epic track combined all of Peart's influences and ideas in a single glorious outpouring. With hindsight, 'The Fountain Of Lamneth' now seems overstuffed with themes and allegories, but at the time it underlined the fact that Rush were considerably more than just another heavy-metal band.

By the end of March 1976 *Fly By Night* had gone gold in Canada, while in the same country *Caress Of Steel* had sold 40,000 copies – a fine achievement since it had been released only the previous September. Heartened by the success of both albums, Rush decided to be even more ambitious with their next release. It was left to Peart to come up with the subject-matter and, once again, he turned to Ayn Rand and her novel *Anthem*. He concentrated on the lyrics, while Lee and Lifeson worked together on the music. The material took six months to compile and a month to record – the result was *2112*.

Released in late 1976, the album concerned the battle of an individual against a world run by the despotic Priests of the Temple of Syrinx, where society was governed by logic and anything illogical – including music – was outlawed.

Rush's portrayal of this totalitarian state infuriated some critics, who were also quick to read special significance into Rush's logo – a naked man fending off a *red* star. Peart and Rush remained unperturbed, however, considering *2112* the culmination of their achievements. Admitting that the album had exhausted them of ideas, the band came up with a live album for their next release. It was called *All The World's A Stage*, recorded at Toronto's Massey Hall and released in the autumn of 1976.

Rush through time

Both *2112* and *All The World's A Stage* established Rush as a major band in the US and also initiated their acceptance in the UK. Their growing transatlantic popularity was cemented in the middle of 1977 when they played their first dates in Britain and Europe. Earlier in the year, they had come to Britain to record *A Farewell To Kings* (1977) in Rockfield Studios in Wales.

Previous Rush albums had been available in the UK only on a limited-edition import policy adopted by Phonogram, the company that handled Mercury's releases there. Rush's British sales figures had eventually proved sufficiently heartening for *A Farewell To Kings* to be officially released in the UK, and the group's previous albums subsequently saw belated release. Rush's stature increased with the release of each of their subsequent LPs – *Hemispheres* (1978), *Permanent Waves* (1980), *Moving Pictures* (1981), their second live album *Exit . . . Stage Left* (1981) and *Signals* (1982).

There were no dramatic line-up changes in the band after Peart joined, nor any dramatic announcements about a change of approach or direction either on stage or on record. Instead, Rush pursued a policy of gradual development that culminated with the release of *Signals*, a marvellous collection of hugely disparate elements – everything from hints of Peart's old sword-and-sorcery confections to reggae.

Their popularity in the UK at the end of 1982 was such that they were able to draw capacity audiences for two nights at the enormous National Exhibition Centre in Birmingham and three nights at London's Wembley Arena. Geddy Lee commented at the time: 'I don't think when we entered this thing that we considered we'd have anything which could be described as a short career. However, we also have no intention of playing the same kind of music over and over again for year after year.

'It's been a long time since we could have been considered a heavy-metal band, if ever. And it's just as long since we could have been called a "pomp-rock" band or a "progressive band" or whatever. We are our own men with our own tastes. We have dozens of interests and influences and we intend to show them for a long time to come.'

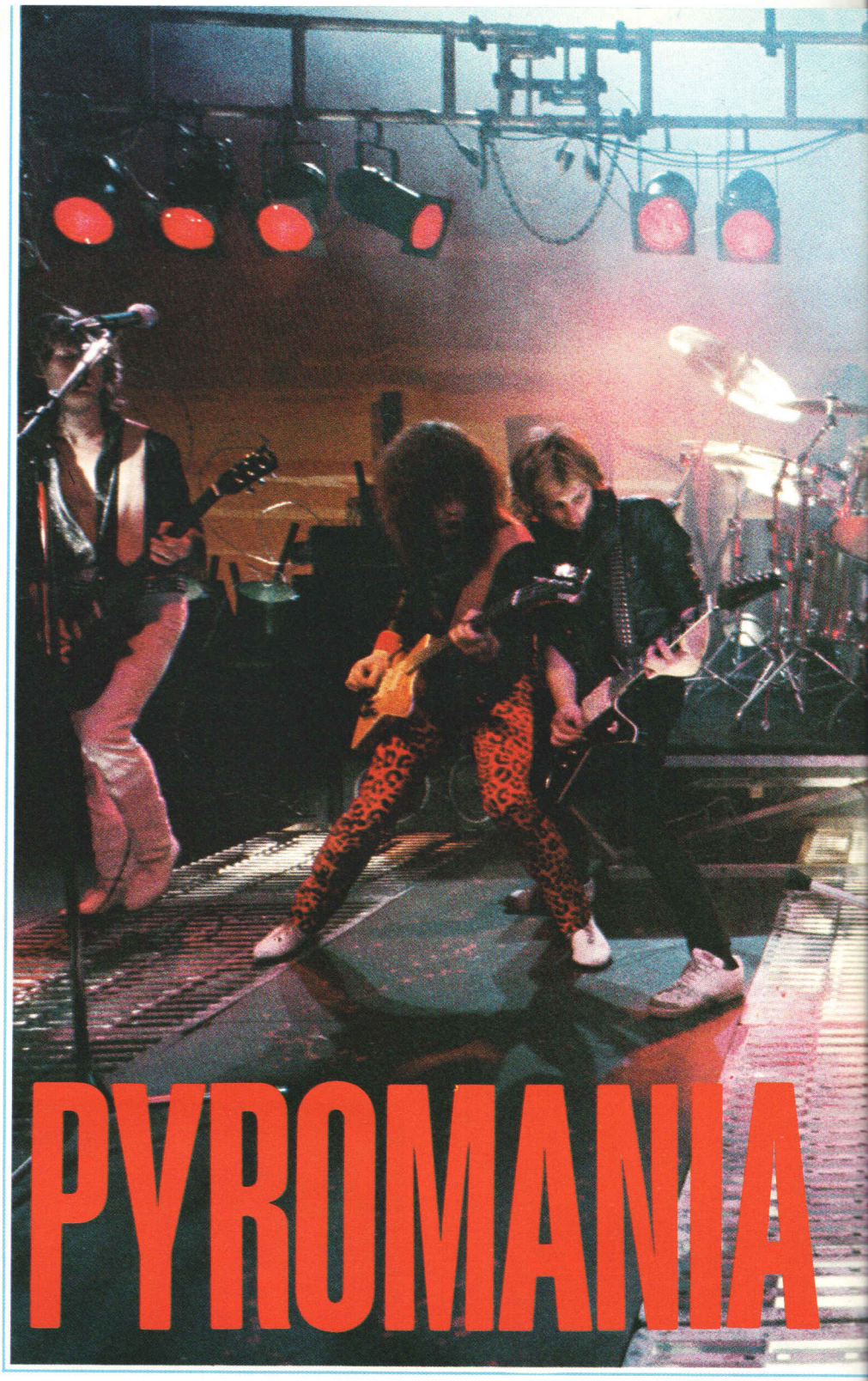
BRIAN HARRIGAN

Rush
Recommended Listening

Rush Through Time (Mercury 6337 171) (Includes: Fly By Night, Anthem, Closer To The Heart, Bastille Day, Overture/Temples Of Syrinx, Something For Nothing); *Exit . . . Stage Left* (Mercury 6619 053) (Includes: The Spirit Of Radio, YYZ, The Trees, Tom Sawyer, A Passage To Bangkok, La Ville Strangiato).

Opposite: Alex Lifeson (left) and Geddy Lee rock out at the double. Below: All the world's a stage – and Rush take it by storm.

Burning down the house with Def Leppard



CERTAIN PARALLELS could be drawn between the punk revolution of the late Seventies and the 'new wave' of British heavy-metal bands that followed swiftly on its heels. Although the fact that punk derived much of its impact from the social and political concerns of its lyrics contrasted with the purely escapist notions inherent in the majority of heavy-metal anthems, there was nevertheless a number of common sources to the two musical styles.

Both derived inspiration from the teenage music and lyrics of the same early-Seventies acts. For the new heavy-metal bands, the common sources of Slade, Bowie, T.Rex and Alice Cooper often proved as influential as Led Zeppelin and Deep Purple. It is arguable that, in the public eye, punk created the greater moral outcry because their clothes represented a stand against convention, whereas the attire of the hard-rock fan was based purely on the comfort of a ready-to-wear pair of jeans and a T-shirt.

Steel appeal

Born and raised in Sheffield, Britain's foremost steel-producing city, the members of Def Leppard faced the dilemma of playing escapist music in a city that was fast getting a name for breeding discontented bands challenging the social status quo. Their first line-up comprised vocalist Joe Elliott, guitarist Pete Willis and bassist Rick Savage. They cut their teeth on the heavy-metal hits of the day – Thin Lizzy's 'Jailbreak' and Bob Seger's 'Rosalie' among them – before the addition of second guitarist Steve Clark gave them the incentive to expand their repertoire to include self-penned numbers.

With the line-up completed by 15-year-old schoolboy drummer Rick Allen, they set about recording their self-financed *Getcha Rocks Off* EP, released in 1979 on their own Bludgeon Riffola label. In terms of recording quality, *Getcha Rocks Off* compared favourably with the punk indies and brought the band much favourable publicity.

It was around this time that Geoff Barton, long-time standard bearer for heavy rock in the pages of *Sounds*, drew attention to the fanatical yet insular heavy-metal underground. In clubs the length and breadth of the UK, denim and leather-clad metal fans were gathering each week to listen to the music of mega-bands like Judas Priest, UFO and the Scorpions on disc. Now, bands like Leppard, Iron Maiden, Angelwitch, More and Samson provided a chance to see well-played heavy metal in an accessible live setting. The response to this initiative was, perhaps predictably, enthusiastic.

Although Leppard made few friends in their first *Sounds* interview with their outspokenness and uncompromising attitude, their desire to play aggressive yet melodic rock was obvious, and provided the first indication of their leaning towards the American market. Vocalist and spokesman Joe Elliott never made a secret of his disappointment that America took Leppard to its heart while British fans seemed to regard the band as 'traitors' pursuing a quick buck.

The wave breaks

Being the first of the 'new wave' of heavy bands to sign a major deal (with Phonogram), all eyes were on the band – and although not a classic debut album, *On Through The Night* (1980) reflected the band's live show and objectives. The album's one major failing was Judas Priest producer Tom Allom's relegation of the dynamics of Pete Willis' and Steve Clark's normally dazzling guitar interplay so far back in the mix as to sound almost non-existent. The album peaked at Number 15 in the UK charts, but could have achieved a higher placing had the production been more sympathetic.

Being the first new young heavy-rock band to put out an album, Leppard carried the can for the entire movement and reviews were quick to point out the record's shortcomings. To avoid further critical flak, they set off for the United States, where they felt they would receive a fairer

Above: Leppard roar into action, from left Steve Clark, Rick Savage, Phil Collen, Rick Allen and Joe Elliott. Despite the patriotic nature of the singer's garb, it was in the US rather than in their native Britain that the band found most success.

hearing. After a seemingly endless tour, they re-entered the studio to record their second album, *High'n'Dry* (1981), with producer Robert John 'Mutt' Lange of AC/DC fame. The results were immediately obvious. Not only were the guitars sounding individual yet sympathetic, but Rick Savage's hard-hitting and solid bass playing now sounded as if it had been recorded on the same planet as the drums.

If the bass and guitars sounded leaps and bounds better than *On Through The Night*, then the drums and vocals sounded as if there had been a line-up change. Gone was the nondescript thud of Rick Allen's seemingly arthritic snare and bass drum spasms, to be replaced with a driving crack that propelled the songs along at what seemed a live pace, while the guts and bravado of the vocals gave the lyrics a much-needed edge.

Leppard then set out on another British tour. Although the band's critics were still in evidence, Leppard had come back from the States as a far more professional band with style, stage presence and aggression. As a result of the *High'n'Dry* tour, they were slowly but surely beating a critical backlash that had inspired a barrage of beer cans at their 1980 Reading Festival appearance, but the new album still only made Number 26 in the LP charts. The subsequent Stateside tour, however, transformed Leppard almost overnight from an up-and-coming British band into a headlining act.

Burning sounds

It was time for another album to consolidate these gains and, deciding once again to use Mutt Lange, they had to wait nearly a year for him to fulfil his prior commitments. By the time the band got into the studio, they had assembled a number of promising songs that threatened to make the forthcoming album the best to date. Although credited as co-writer of almost half the songs and laying down some inspired backing tracks on the album, guitarist and founder member Pete Willis decided that he had had enough and returned to Sheffield.

Phil Collen, ex-Girl guitarist and an old friend, was at the same time trying to put a band together. Phil was given a backing tape to one of the songs and told that if he came back the next day with an adequate solo then he had the job. The completed album, on release, attested to the success of Collen's efforts, and he was confirmed as a member shortly afterwards.

In terms of recorded material, *Pyromania* (1983) was the logical extension of *High'n'Dry*, both production and songs complementing each other perfectly to make it without doubt the most listenable of their albums. 'Rock Of Ages' was a US Top Twenty single, while the LP's 'tailored for radio' sound undoubtedly assisted it in keeping it in the Top Five of the US album chart for much of 1983. In the UK, however, it went straight into the chart at Number 18 but progressed no further.

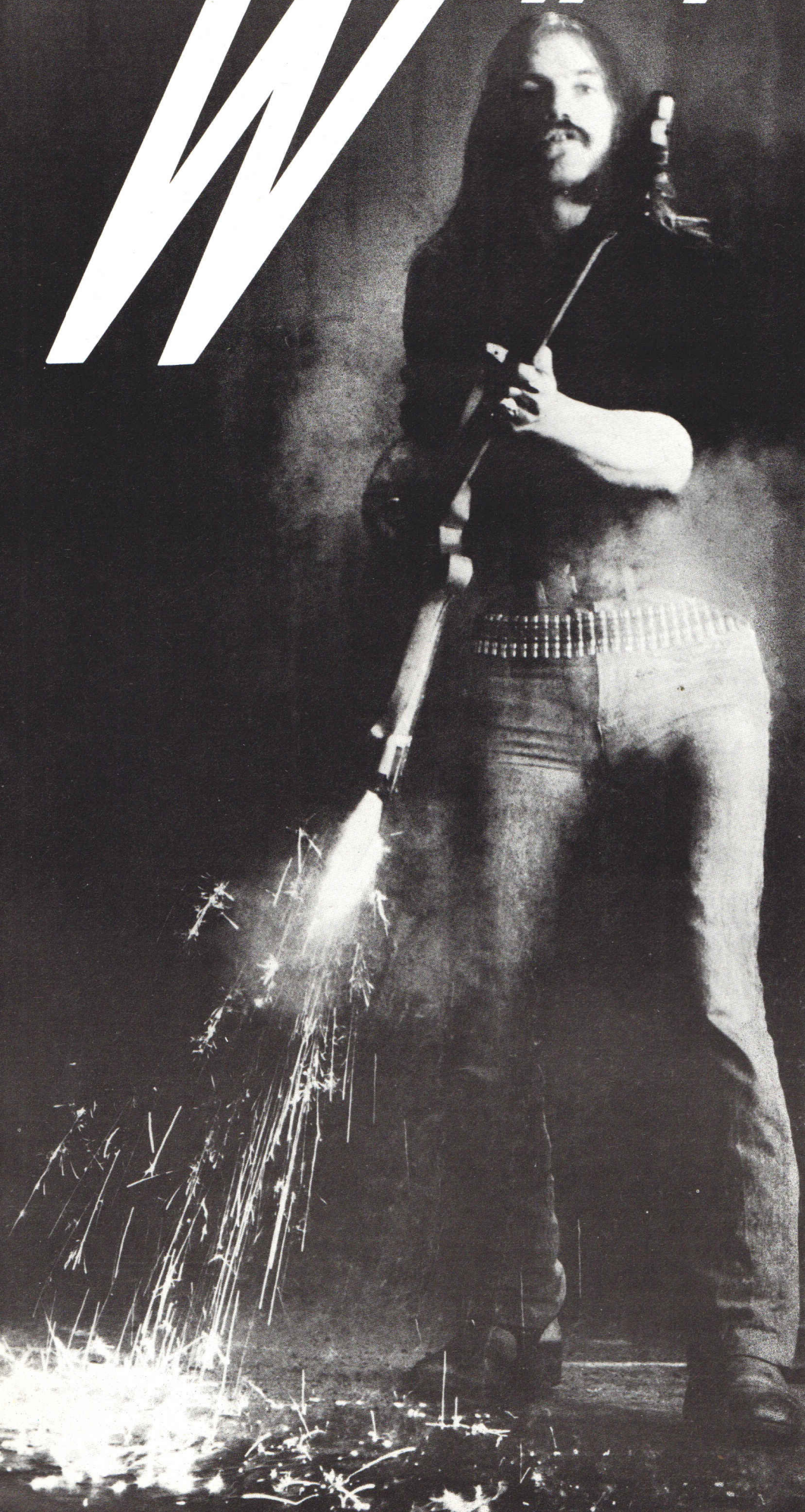
The US video channel MTV had been responsible for helping to bridge the eighteen-month gap between albums by continually playing three of Leppard's promotional videos. The band's popularity received a further boost as they toured, with the result that, as *Pyromania* was released early in 1983, sales of *High'n'Dry* had nearly doubled since the touring started. With success in the United States assured, it only remained for Def Leppard to secure the same acceptance in their own country to confirm their status as leaders of the heavy-metal 'new wave' as the Eighties progressed.

GEOFF BANKS

Def Leppard
Recommended Listening

High'n'Dry (Vertigo 6359 045) (Includes: Another Hit And Run, High'n'Dry (Saturday Night), Lady Strange, You Got Me Runnin', Let It Go, No No No); *Pyromania* (Vertigo VERS 2) (Includes: Photograph, Rock Of Ages, Action! Not Words, Comin' Under Fire, Rock! Rock! (Till You Drop), Stagefright).

WHITEL



Life in the fast lane with Motorhead

THE PRIMAL BEAUTY of Motorhead is like that of a shipwreck or plane crash: 'Iron Fist', 'Overkill', 'Limb From Limb' – their song titles say it all. The simple rhythms of destruction reflect a nostalgia for a mythical world where boys are bred to kill and girls are bred to breed.

Motorhead's driving force, a shambling, gap-toothed greaser called Lemmy, was born plain Ian Kilminster in Blackpool in 1945. The son of a vicar, he reputedly acquired his nickname through his habit of asking people to 'lemme a fiver'. His first professional band was the Rockin' Vickers – named after a machine gun – and in 1968 he joined the fashionably Indian-style Sam Gopal band. In those days, he played rhythm and lead guitar.

After a spell as a roadie for, among others, Jimi Hendrix, Lemmy joined the psychedelic bikers' band Hawkwind as a bass player in 1972. He was soon writing songs for the band, and sang on their 1972 UK Number 3 hit 'Silver Machine'. But in 1975 Canadian customs officials found some amphetamine sulphate – which they thought was cocaine – about his person and he was unceremoniously sacked from the group, who feared his drugs record would endanger their tour.

Motorhead tune up

Back in England, Lemmy's old friend, journalist/musician Mick Farren, introduced him to drummer Lucas Fox and former Pink Fairies guitarist Larry Wallis: with these two, Lemmy decided to form a band called Bastard. On the advice of manager Doug Smith, however, he agreed to change the name to Motorhead, US slang for a speed (amphetamine) freak, and the title of a song Lemmy had written during his last days with Hawkwind. He outlined the new group's prospectus: 'They'll be the dirtiest rock'n'roll band in the world. If we moved in next door to you your lawn would die.'

Motorhead made their debut at London's Roundhouse on 20 July 1975, supporting Greenslade. The set included 'Motorhead' and 'Lost Johnny', later to become live favourites. With the trio's combined heritage, the gig attracted quite a lot of interest. Unfortunately, their next prestige date, with Blue Oyster Cult at the Hammersmith Odeon, suffered from a bad sound system and lack of rehearsal. The papers, not yet bitten by the punk bug, gave Motorhead a critical dive-bombing from which few groups would have recovered.

Lemmy was still under contract to United Artists, and it was for that label that Motorhead recorded an album in the winter of 1975. But Lemmy was still not satisfied with the personnel, and he

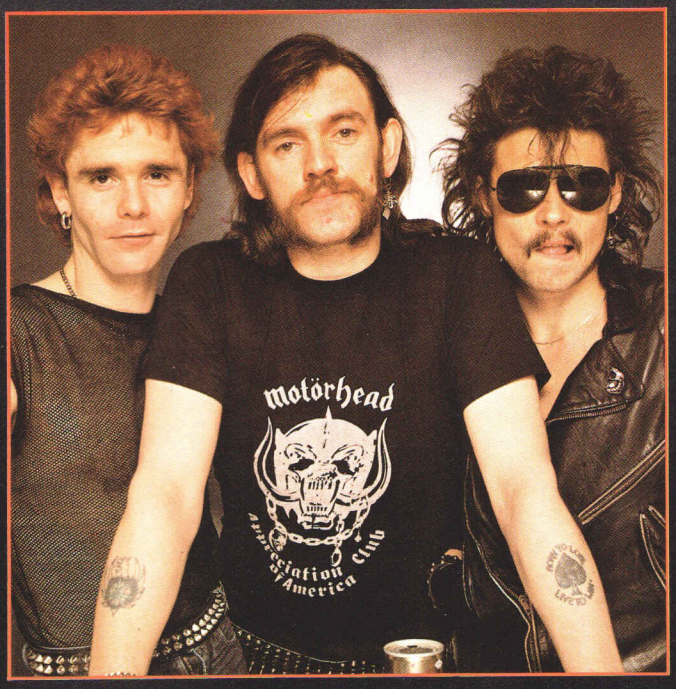
persuaded his friend Phil 'Philthy Animal' Taylor, a reggae and Motown fan who had never drummed professionally before, to overdub drums onto the album. Lucas Fox was erased from the band as he was erased from the tape, and Phil was in. But UA were non-committal about the album. Under the typical pretext of 'seeing about the photographs' they effectively shelved the record altogether, although they would not let the band sign for any other label.

At this point 'Fast' Eddie Clarke came on the scene. He had met Phil while renovating an old barge, and when the idea of a second guitarist was mooted by the band, Eddie's name was brought up. Clarke had previously played for Curtis Knight – who was best-known for once having played with Jimi Hendrix – and in a group called Blue Goose, but had never had the chance to play with a recording band: he was so keen to impress that he paid for the rehearsal time, and was content to play second guitar to Larry Wallis when the latter finally deigned to appear. After half-an-hour or so, Wallis just turned off his amp and walked out of the band, leaving the new Motorhead in place at last.

As the UA album gathered dust, and the band's relations with the company stagnated, Jake Riviera suggested to Lemmy that they do an informal, one-off single for his new Stiff label. Accordingly, the band recorded 'White Line Fever', one of their first trio compositions, and 'Leavin' Here', a Motown oldie. At the last minute, however, UA invoked their still-existing contract to block the release. It surfaced later in compilation and boxed-set forms, but to Motorhead, still without a record release, the frustration was becoming unbearable. They decided to split up, and asked Ted Carroll, Svengali of the other main UK independent label, Chiswick, to record their last gig. To their amazement, Carroll told them after the gig that he had not recorded it, and asked them to record a single.

At this point, several factors remained in Motorhead's favour. The 'new wave' of British heavy metal had not yet broken, and hard rock was still in the hands of acts like Frankie Miller and Bad Company. But Motorhead's combination of speed and volume endeared them to rock and punk fans alike. Second, United Artists had finally dropped them. Third, they worked so fast in the studio that in the two days Chiswick gave them to do a single, they recorded 13 backing tracks. On hearing them, Ted Carroll authorised them to complete an album, which duly surfaced as *Motorhead* in August 1977.

The band were given another push by the arrival on the scene of legendary Sixties supremo Tony Secunda, who proved very useful for a while on the promotional front. The name 'Motorhead' was emblazoned on prominent London walls, and a tour was set up, which had to be cancelled after only four dates when Taylor had his wrist broken in a fight. A film was to be made of Motorhead's life, both on and off the road, but Secunda wrecked the movie equiment during a row with the band.



Above: Motorhead in 1983, from left Brian Robertson, Lemmy Kilminster and 'Philthy Animal' Taylor. Opposite: Kilminster prepares for lift-off.

Monster success

He was becoming increasingly unreliable, and after he declared himself bankrupt and returned to the US, the trio returned to their old manager, Doug Smith. Smith procured them a deal with Bronze Records, the first release being an armour-plated version of the old standard 'Louie Louie', which brought them to the national eye on BBC-TV's 'Top Of The Pops', and made Number 68 in the UK.

With the release of their next album *Overkill* (produced by Stones and Traffic veteran Jimmy Miller) in March 1979, Motorhead built up a routine of recording and touring that continued uninterrupted for three years. *Overkill* reached Number 24 in the UK album charts and its successor – *Bomber*, released in 1979 – reached Number 12. On the promotional tour for the latter album, a giant tubular steel representation of a World War II Heinkel bomber, as depicted on the album cover, made its debut. The sight of this monster winging low over the band, to the accompaniment of taped engine noises, thrilled the fans.

Meanwhile, with the onset of success, UA finally and predictably released their old Motorhead tapes as *On Parole* (1980). The band were less than excited by this flashback to their long-dead first incarnation, but at least it proved that, in the public eye, Motorhead had made it. The highlights of 1980 were the Heavy Metal Brain Damage Party in Stafford, where bill-toppers Motorhead were presented with a silver disc by a look-alike of the Queen, and the tour that followed the Vic Maile-produced *Ace Of Spades* album.

This tour produced the gigs that were recorded for the now-legendary *No Sleep Till Hammersmith* album. With Lemmy's rasping voice backed by Phil's drums, and the fluid screech of Eddie at his fastest, the band finally made it. Within three days of its June 1981 release, the LP reached Number 1 in the UK album chart.

In late 1980, however, Phil and 10 of the roadies were taken in for questioning on suspicion of possessing drugs. Taylor had a further stroke of bad luck when a drunken romp landed him with three cracked neck vertebrae. He was thus unable to play on the *St Valentine's Day Massacre* EP, on which Motorhead and Girlschool joined forces for an update of the old Johnny Kidd and the Pirates tune, 'Please Don't Touch', which made Number 5 in the UK charts in early 1981.

Reflecting their new international status, Motorhead supported mega-heavies Blizzard of Oz on a 40-date mid-summer tour of the US, returning to Britain to top the Heavy Metal Holocaust bill at Port Vale Football Club. Midway through recording their *Iron Fist* (1982) album, however, they parted company with their long-serving producer Vic Maile, the album suffering as a result.

Then, during the gruelling US tour to promote the album, Fast Eddie suddenly quit. Disagreements with his fellow band members were brought to a head when Lemmy interrupted the tour to record a spoof of country star Tammy Wynette's 'Stand By Your Man' with Wendy O. Williams of the Plasmatics. Clarke subsequently formed a band called Fastway. Former Thin Lizzy axeman Brian Robertson replaced him, only to leave the band at the end of 1983. Although the short-haired guitarist had given Motorhead's image something of a jolt, the vast majority of Motorhead fans had stayed the course through to their *Another Perfect Day* album (1983). And it is with the fans that Motorhead always chose to stick.

LUTHER PAISLEY

Above: Motorhead with Girlschool. Below: Guitarist 'Fast' Eddie Clark, who left the band in 1982. Left: Lemmy booms.

Motorhead
Recommended Listening

Overkill (Bronze BRON 515) (Includes: I'll Be Your Sister, Capricorn, No Class, Tear Ya Down, Overkill, Damage Case); *Bomber* (Bronze BRON 523) (Includes: Dead Men Tell No Tales, Poison, Stone Dead Forever, Bomber, Talking Head, All The Aces).

Now is the time to order your Volume 10 binder.

And build your collection of The History of Rock into handsome permanent volumes that will be a pleasurable addition to your library for years to come.

FOLD 2

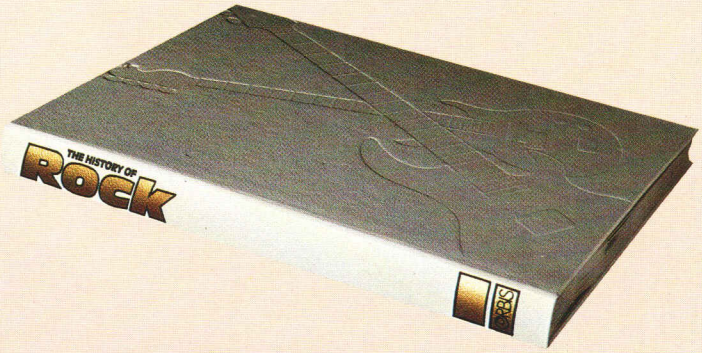
FOLD 2

All you have to do to obtain your binders for The History of Rock is tick the box on the order form below, and fill in your name and address. Enclose your cheque/postal order (made payable to Orbis Publishing Ltd) and fold carefully — following the instructions — to complete the reply paid envelope.

NO STAMP NECESSARY

FOLD 3

FOLD 3



☐ Please send me my volume 10 binder now. I enclose cheque/postal order for £3.70 (including postage and packing).

N.B. Please allow 28 days for delivery of your binder. If you have not yet ordered your earlier binders for The History of Rock please send cheque/ postal order for £3.70 each stating clearly which volume number(s) you require, in these boxes.

Important: Please read this carefully: 1) Do not complete this form if you have already asked for binders to be sent to you automatically as they are issued. 2) Readers not in UK or The Republic of Ireland, see inside front cover for details of how to obtain binders.

The publishers reserve the right to increase the stated prices at any time when circumstances dictate.

FOLD 4

I enclose a cheque/postal order made payable to: Orbis Publishing Ltd, for a total of £_____ which I understand includes the cost of postage and packing.

N.B. Please allow 28 days for delivery of both back numbers and binders.

When you have completed the order form above for binders, fill in your name and address in the space provided.

Then cut along the dotted line to detach the page, enclose your cheque/postal order, and fold the page carefully–following the instructions –to complete the reply paid envelope.
NO STAMP NECESSARY.

FOLD 1

BLOCK CAPITALS PLEASE

If you already have an account number for The History of Rock binders please fill it in here.

Complete the section below with one letter, figure or space per square.

Mr ☐ Mrs ☐ Miss ☐ Initials | Surname

Address

Post-code

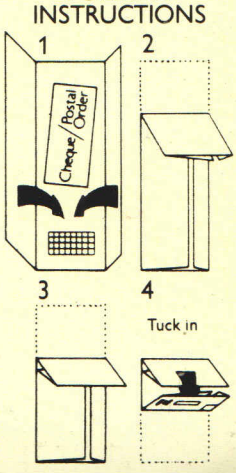
STD Code or Exchange name | Local Number

Telephone Number

FOLD 1

FOLD 4

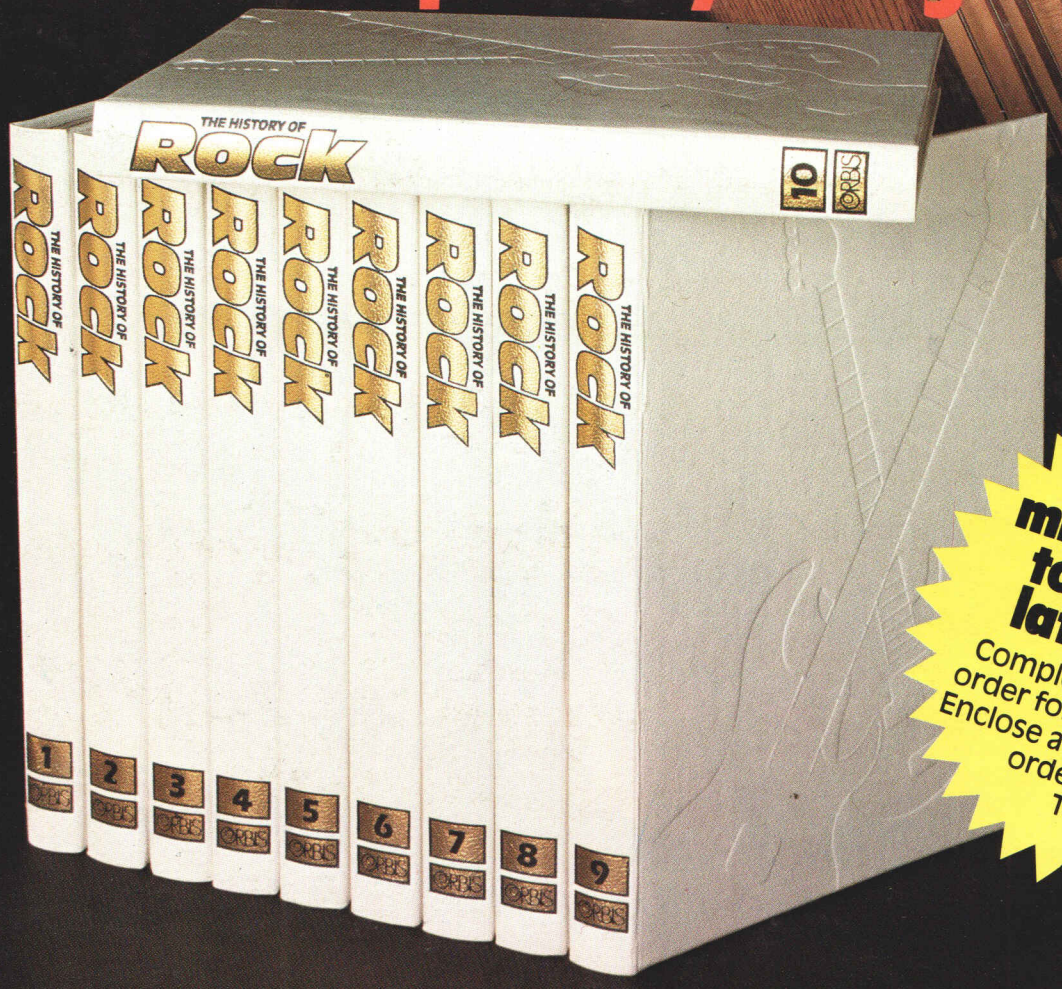
FOLDING INSTRUCTIONS



Turn your copies of The History of Rock into a permanent, valuable collection with these specially designed binders.

FOLD 2

FOLD 2



FOLD 3

FOLD 3

Don't miss the chance to order your latest binder.

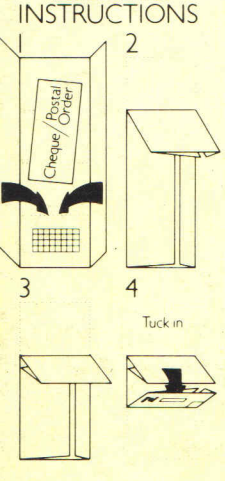
Complete the reply-paid order form over the page. Enclose a cheque or postal order and post TODAY.

THE HISTORY OF ROCK is the most detailed current work of reference on the music ever to be published. One that you will want to dip into time and time again to remind yourself of the people and sounds that influenced whole generations, destroyed accepted conventions, prompted social rebellion and created the world's first 'teenagers'.

With this in mind we have commissioned a series of binders to help you look after your collection as it grows.

FOLD 4

FOLDING INSTRUCTIONS



FOLD 1

Postage will be paid by licensee

Do not affix Postage Stamps if posted in Gt. Britain, Channel Islands or N. Ireland.

BUSINESS REPLY SERVICE
Licence No. SW4 035.

The History of Rock
Orbis House, 20-22 Bedfordbury,
London WC2 N4BR.

FOLD 1

FOLD 4

Guarantee

If you are not entirely satisfied with your binder, send it back immediately and it will be either exchanged, or, if you prefer, your money will be refunded in full.